the Link

Concordia University
Montreal, Quebec

Volume 6, Number 6
Friday, September 27, 1985

Students fought long and hard to gain a say over their education but now the administration is trying to erode the power they have left by cutting student representation on the Senate. Here, Sir George students are seen occupying the Hall Building in 1967 in a successful attempt to change the bookstore's pricing policies.

Senate reform set to erode student power

by Ron Charles

Today's senate meeting may spell the beginning of the end of student power as we know it in the university.

The senate will decide whether or not to pass in principle a proposal that reduces its size by 10 percent and the number of undergraduate student member by 41 percent. Three seats would be added in the proposal.

CUSA Communications V.P. and former student Senate rep., Carolyn Whitzman, vowed to fight the reform, calling it an attempt to divide the student caucus.

"The administration obviously thinks that they are equipped to represent students better than the students themselves," she said.

"If we allow this to happen on Senate, it will spread to the other bodies where students are well-represented such as the Board of Governors," she added

If the proposal is passed in principle it will do the rounds of faculty councils before being passed finally by senate at its November meeting. Under the proposal, the number of undergraduate students on the 53-member senate would be reduced to 10 from 17.

Vice Rector Academic Francis Rae Whyte said the reductions will better distribute senate representation.

"I think the proposition is a reasonable one," he said. "Students will still have lots of say."

Until the late 60's university students had virtually no say in the education process. It took a concerted movement to finally gain representation on university bodies including the Senate and Board of Governors.

Although Yael Lifshitz is CUSA's education VP and a student member of senate she wouldn't voice CUSA's opinion on the reduction and refused to say what the student association plans to do about it.

Concordia students received a hint of what was to come in March, 1983 when a collective agreement between the university and the faculty association eliminated student's input on the committees that hire and fire professors.

Whyte disagreed that the unbalanced reduction in the number of student members is part of the *Great Brain Robbery* syndrome.

The Great Brain Robbery is the title of a book written by three Canadian professors who suggest that students have too much say on university academic matters.

The authors make such statements as democracy "leads to the cancer of student revolt" and "too much democracy is anarchy". They conclude by stating that students having a say in academic matters leads to the erosion of educational quality.

CUSA VP Laison Joel Elkin, who went to CEGEP when student representation on institutional bodies was at its optimum, disagrees.

"During the Paul Gallagher era at Dawson College the philosophy was that students should be as involved in academic matters as much as possible," he said referring to the CEGEP's former Director General, who was considered a pioneer in the introduction of student parity.

"I used to sit on senate (at Dawson) and everyone sort of interacted and knew each other there, said Elkin. "The decision-making bodies were not these great ivory towers. Now people seem to be afraid of allowing students to have power."

Elkin feels that the mentality behind the *Great Brain Robbery* is permaeating the minds of administrators at Concordia.

Agenda

Friday, September 27, 1985

• **Debating Society Meeting** today. Try your luck. Join us in the Hall Bldg 539-2. New students encouraged to join. See you at 2 p.m.

• **Conservatoire d'art cinematographique** de Montreal. 19h00 — People on Sunday. 21h00 — People Together. Admission: $2.00. Tel.: 848-3878.

• **Concordia Women's Collective** meeting at 4 pm, Friday, September 27 in the P annex basement, 2020 Mackay. All Welcome.

Saturday, September 28, 1985

• **Conservatoire d'art cinematographique de Montreal.** 19h00- Mother Krausen's journey to Happiness. 21h00 — Markets in Berlin — Such is Life. Admission: $2.00. Tel.: 848-3878.

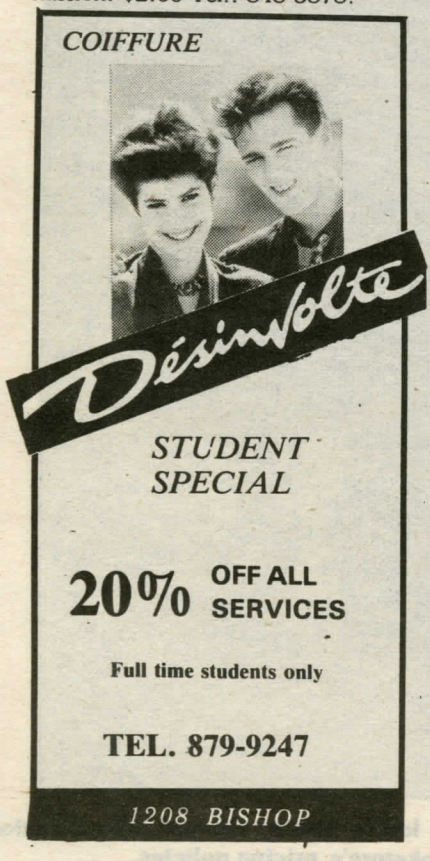
Sunday, September 29, 1985

• **Conservatoire d'art cinematographique de Montreal**. 19h00 — M. 21h00 — The Last Laugh. Admission: $2.00. Tel.: 848-3878.

Monday, September 30, 1985

• **Circle K Meeting**, today at 4:00 pm in room H-333-6. All interested are encouraged to attend. This year's activities will be discussed.

• **Conservatoire d'art cinematographique de Montreal**. 20h30 — Pierrot le Fou. Admission: $2.00 Tel.: 848-3878.



• **Economics of the Arms Race.** speaker Ernie Regher. Tonight 8 pm, Unitarian Church, corner Simpson & Sherbrooke. More info: 695-2675. See Tuesday.

Tuesday, October 1, 1985

• **McGill University** Faculty of Music — GEMS — Performing group of the Electronic Music Studio, tonight at 8 pm. Admission: Free. More info call: 392-8224.

• **Economics of the Arms Race.** Speaker Regher. Tonight 7:30 pm, Macdonald High School gym, 17 Maple, St. Anne de Bellevue. Info: 695-2675.

• **Pianist Yaron Ross** will perform at Loyola Chapel 7141 Sherbrooke West, tonghit 8 pm. Free. Call 848-4706.

General Information

• **Party** in the Big Apple. Thankgiving weekend. C.A.S.A. is sponsoring a bus trip to New York City Oct. 11-14. Prices start at $109 Cdn (Quad occupancy) book early. Tickets available at Campus Centre, Loyola, blue booth, 5th floor. More info call Brian or Debbie 848-7465, 848-7436.

• **Lesbian & Gay Friends** of Concordia. Dance dance dance the night away, Oct. 19, 8:30 p.m. til 2 a.m. Admission: $3.00. Want to help, call 848-7414.

• **Concordia Centre for Management Studies** announces Second Annual Canadian conference on Personal Computing in Business — Toronto, September 30 and October 1, 1985. More info call Gita Gosai at 848-3960.

• **Concordia Centre for Management Studies** in cooperation with Concordia Transportation Management Centre announces a 3-day seminar on "Physical Distribution Management" to take place in Halifax on November 25-27 and in Montreal on December 9-11. More info call Gita Gosai at 848-3960.

• **Centre for Mature Students** is conducting workshops, Friday Oct. 4th. Come and discuss with your fellow students, study methods, note taking, etc. All Concordia students welcome. Check in at CC-308 (LOyola) at 13h15.

• **Portugal at Concordia** — All Portugese students at Concordia invited to join the Concordia University Portugese Student Association (C.U.P.S.A.), More info call 848-3533 or drop by at 2010 Mackay, Annex Q, room 203.

• **Amateur entertainers** (music, drama, dance) sought to perform for senior citizens in NDG. Interested call Alison 489-0667 or 487-1311.

• **Agnostics and Atheists.** We are trying to form a group to inform, transform and Make friends. If interested call Chantal at 848-4763.

• **Summer's not over yet.** Looking for Ultimate Frisbee Players for inter-collegiate play. Meet nightly at 5 pm at McGill's Lower Field. Info call Jeff Hall at 843-5032.

• **Concordia Art Gallery.** Art Exhibit — Sept. 11 — Oct. 16. Canadian Poster Art 1882-1955. Hours: Mon-Fri, 10 am-8 pm, Sat. 10 am — 5 pm. Admission: Free. Info: 848-4750.

• **The Sexual Assault Centre (Montreal)** the only service of its kind on the island offers counselling, medical services, public education, information, etc. A 24 hour, 7 day a week crisis line is operated by trained volunteers. Training held on Sept. 20, 21, 22 and 28. Info: call Laura at 287-9656.

• **Mount Sinai Hospital** is recruiting French and English volunteer coordinators for its 1985-86 School Health Education Program. Please call 342-3586 for further info.

• **Apple Picking:** September 28 in Eastern Townships. Bus leaving SGW. All welcome. More info call Brian 721-2687.

• **Classical record lending library service** for anyone with Concordia I.D. More info call 848-3510.

• **Discover Bolivia** through its music. Free concert, Friday, Oct. 4, at 8 pm. Monchanin Cross Cultural Centre, 4917 St. Urbain.

• **Concordia U.P.C. Association** — Election of Executive, Friday Oct. 4 at 4 pm. Place 2010 Mackay, Annex Q.

• **Applied Social Sciences** volunteer Placement Day — All welcome Oct. 3, 12-3 pm, Applied Social Science Bldg, F-107. Coffee and donuts served. More info 848-7445 or 848-2260.

Chinese Students' Association will amend its constitution on Nov. 1 at a general meeting. For info, 848-3528.

Classified

Bilingual cashier needed at Harvest natural food with interest in health food. working time 9 am — 4-5 pm? See 1695 de Maisonneuve.

Guitar Gibson Les Paul. Best offer. 845-1959.

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"Achievements" of a simple man! The following will be published on april 12th, 1986. "Nicology" is an original scientific field, the spring board for inventions ans discoveries, once published man will not be the same again. "Marielyon" is a political theory that creats a just, progressive, prosperous and peace loving majority middle class. Idela for the third world and Red blocs. Monshengladbach's Aubrey Jacob.

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Loyola gets Apartheid-free Cafeteria

by Max Wallace

Bowing to pressure from Canadian student groups, the company which runs the Campus Centre cafeteria has agreed to stop serving South African food on campus.

Last week, Beaver Foods announced that its national suppliers will be buying products from countries other than South Africa in the future.

The regional director of Beaver foods (called Les Services Alimentaires CVC in Quebec), Eddie L'Estrala said the decision came down from the national office after considerable lobbying by various organizations across Canada.

This summer, *The Link* requested that Beaver Foods stop selling South African products on campus.

Among the South African products being sold at Concordia when the decision was handed down, said L'Estrala, was canned pineapples.

According to the Ontario Public Services Employees Union, which has led the fight to remove South African foods from college kitchens in Ontario — many canned fruits originate in South Africa. Granny Smith apples and Outspan oranges are also widely sold on university campuses.

Aleem Lakhani of the Concordia Anti-apartheid Committee called Beaver's decision a victory for the many people who have fought for such boycotts.

"I hope that this victory is only the first of many," said Lakhani. "It is encouraging to see that people are responding to pressure on this issue."

Concordia's other food services company, Saga Foods — which runs the Hingston Hall and Hall Building Cafeterias — has no set policy on the sale of South African foods. A *Link* inspection of the Saga kitchens, however, revealed the cafeterias are not selling any South African products.

Meanwhile, the Board of Governors set up an ad-hoc committee on social policy last week to examine Concordia's banking policy in regards to South Africa. The university currently banks its funds with the Bank of Montreal and the Royal Bank, both of whom have outstanding loans to the Apartheid regime.

On October 15, CUSA will be bringing New York University professor Leonard Jeffries — one of the leaders of the growing American campus divestment movement — to speak as part of their Human Rights Lecture Series.

A lesbian by any other name...

by Diane Dyson

This summer, Concordia offered one of Canada's first courses about Lesbians from their own perspective — yet no one could tell by its title.

The course, offered at the Simone de Beauvoir Institute, was given several tentative titles before it finally appeared as *Female Sexuality*.

"When I was first contacted about the course, I was told it was called *Feminine Sexuality: The Lesbian Experience*," said Yvonne Klein, the course instructor. "I offered to teach a course on the lesbian experience in literature."

"The Institute knew what I was going to teach. They had the course outline weeks before."

"I didn't find out that it was merely called *Female Sexuality* virtually until I walked in to teach it, though. I wasn't happy about it but I would work around it. I sent two letters about it later to the Institute," said Klein.

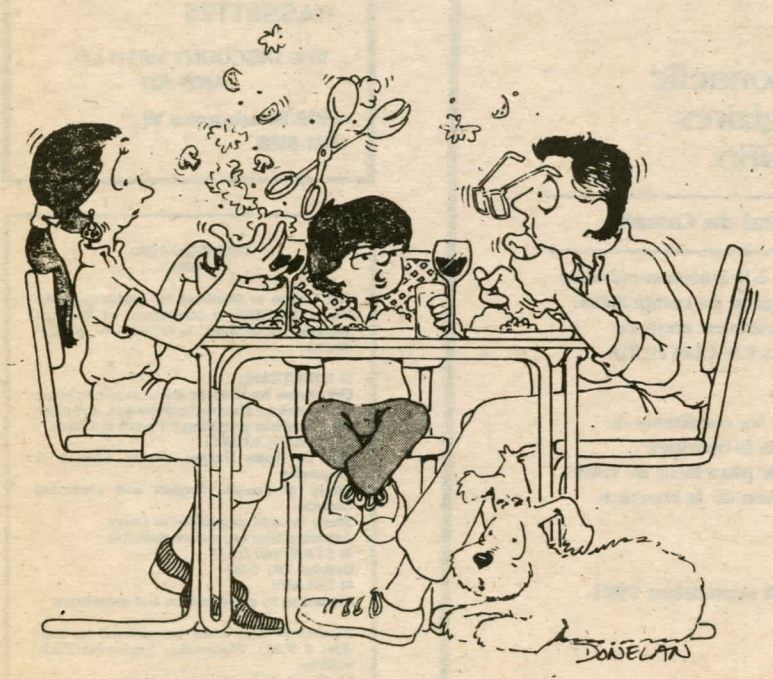
The title change also surprised most of the students enrolled in the class because the course outlines had not been distributed beforehand and the title was shortened in the list of course offerings.

"The Women's Studies Student Association (WSSA) insisted that we needed a course on Lesbianism, preferably on lesbian sexuality," explained Catherine Kellog, a member of WSSA. "There was another lesbian course at Simon Fraser University, that I know of."

"I think it was a valuable course,"said Klein. "My chief regret is that a lot of Lesbians didn't take the course who might have had they known about it. Others dropped it after seeing so many of the students enrolled had no background in the area or basis for understanding the material."

"The Institute was pressured into the course and then chickened out," commented one student who audited the course. She knew what the course material would be before she enrolled, she said, because it had been announced in some of the Women's Studies classes in the winter semester.

According to Kellog, the curriculum committee had considered changing the course title so that the word 'lesbian' would not appear on students' transcripts.



I hope you realize that your heterosexuality will not necessarily prejudice my eventual affectional-preference choice.

Parlez-vous Français?

by David Legault

French students coming to Concordia University for the first time need not fear that they'll be lost in an exclusively English world.

A survey conducted by the university last year revealed that 20% of all Concordia students have French as their first language.

"Basically, any service a non-French speaking person receives, a French speaking person will also receive," said academic advisor Jim Dubois. The services available in French include: counselling, and aptitude tests etc.

Most French students interviewed by The Link said that language was not much of a problem.

"I was scared about my work because I thought I had to do my papers in English but that's not the case," said Pascal Soudeyns.

"It doesn't make sense to write in French when you've learned terms in English," said Dominique Poitras. He said that professors will speak English if there is only one english person in the class but if they can and need to they will speak French.

Communications studies student Paul Carrieres said, "Everybody was very understanding. I was surprised they were so cooperative."

Because there are quite a few French students taking communication studies courses, they are encouraged to write their assignments in French, he said.

A good portion of Concordia's French-speaking population is not Canadian. A law passed by the Parti Québécois several years ago allows students from francophone countries to study in Canada without paying astronomical foreign student fees.

Academic regulations state that while the language of instruction in Concordia is normally English, students have the right to write their assignments and examinations in French.

In a case where the instructors cannot read French, the assignments or examinations will have to be read by another person, with possible disadvantages and delays for the student. Students are advised to enquire of the instructor at the beginning of their course whether he or she will personally read assignments and examinations written in French.

Language and literature departments may require assignments and examinations to be written in the language studied.

A big pain in ANEQ

by Link Newsstaff

CUSA plans to be heard at this weekend's Quebec congress of the Association nationale étudiant-e-s du Québec (ANEQ).

ANEQ, representing more than 100,000 students — is the largest union of CEGEP and university student associations in Quebec.

CUSA VP External Francois Desrosiers said CUSA has not been getting the quality of service it expects, being ANEQ's largest member and financial contributor.

"For the last few years we barely got minutes to the congresses or know what goes on at executive meetings," said Desrosiers.

Last year, CUSA refused to pay half of its ANEQ fee until the student lobby group agreed to a number of CUSA demands, including the hiring of a full-time researcher.

Desrosiers said ANEQ spends too much time and too many resources on issues that have nothing to do with student rights in Quebec.

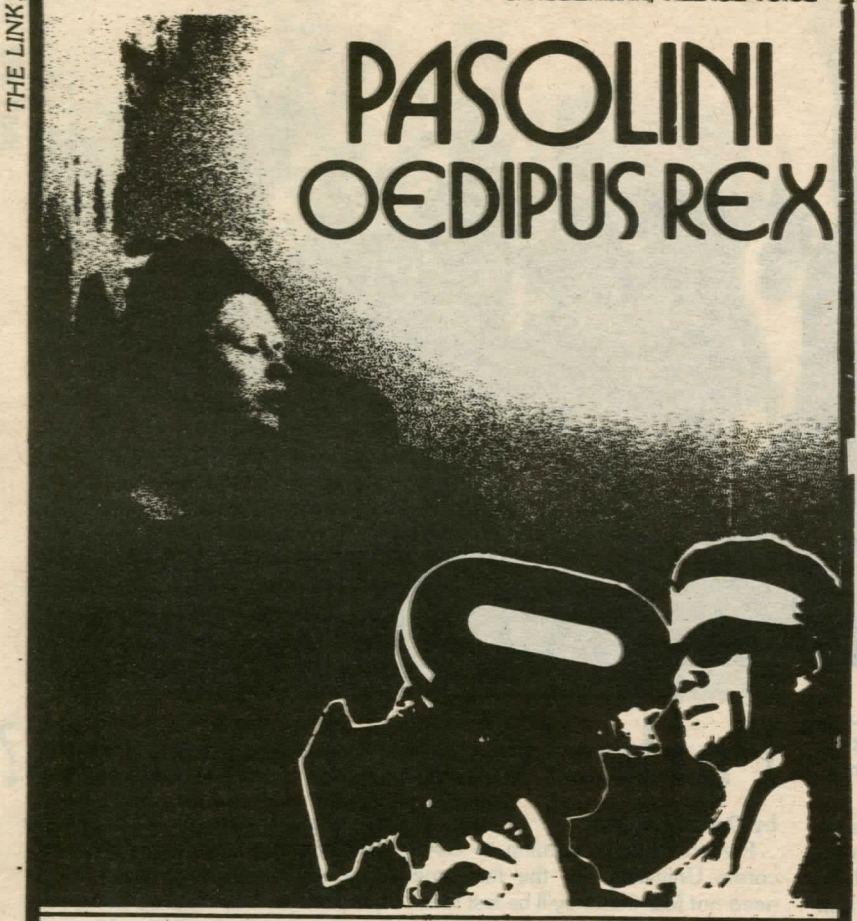
"Let's say they're going to spend some of their time and money in favor of the Sandinistas (Nicaraguan government... I am all for supporting the Sandinistas but if in so doing

Continued on page 10

"FASCINATING!" 18

PASOLINI'S 'OEDIPUS' DEMONSTRATES THE LATE CONTROVERSIAL DIRECTOR'S GIFTS AS ONE OF THE MOST ORIGINAL FILM POETS OF HIS GENERATION."
— VINCENT CANBY, N.Y. TIMES

"SUBLIME WEIRDNESS!
A SPASM OF HEAT AND DUST AND BLAZING LIGHT!"
— J. HOBERMAN, VILLAGE VOICE



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The great Canadian brain drain

by Dwayne Perreault

As universities across Canada continue to struggle with rising deficits, increasing student enrollment and funding shortages, it is hard to imagine that the Canadian academic situation has ever been anything but bad.

Golden Era

There was a time, however, when universities were adequately funded and not overcrowded. The "golden era" of Canadian academia occured in the late Fifties and Sixties. Canadian university administrators at this time had an interesting problem. There were not enough professors in Canada to accommodate to a rapidly rising student population.

The solution was simple. Canadian academics were hard to find, but there was a surplus in the United States. Luring American PhDs to Canada was easy. Canada offered easy immigration, room for advancement and tenure, and the chance to develop a higher education in a growing country.

The Americanization of Canadian universities continued throughout the Sixties and early Seventies. The first wave of the post-war baby boom had come of age, and was demanding post-secondary education. A considerable number of American academics also came to Canada to escape the Vietnam war draft. Some of them found jobs in Canadian universities, and shortly thereafter acquired Canadian citizenship.

As everyone knows, the university at this time was an exciting place to be. The social climate of the Sixties favoured education — not for the sake of getting a job (although jobs were plentiful), but for the sake of getting an education. Students protested pedantic professors, meritocracy, sexism, fascism, and almost anything else they could think of.

Psychology students experimented with LSD in laboratories. In short, the university had become an integral and guiding force of a social revolution.

Amidst the controversy and excitement, however, the stage was being set for educational problems that have continued into the Eighties. Too many PhDs were being produced. The recession of the Seventies meant cutbacks in all sectors of the Canadian economy, including education. More important was the problem of unemployment.

University graduates discovered that their degrees no longer qualified them to work in an increasingly competitive job market.

Ironically, this drove even more students to universities which were beginning to feel the effects of insufficient funding.

On the home front

The troubles the university experienced in the late Seventies have intensified in the Eighties. Concordia is typical of Canadian universities in the problems it faces. This year's accumulated deficit is approximately $17 million.

A recent *Link* report revealed that the university is considering a salary freeze or cutback. Meanwhile, 367 graduate degrees and 2,956 bachelor degrees were conferred by the university in 1984. Some of these people will be seeking positions in Canadian universities. It is doubtful that many will find one.

Concordia University Faculty Association (CUFA) President Shafiq Alvi recognizes that faculty layoffs will hurt students more than anyone.

"The university demands for PhDs peaked in the Sixties when Canada had an influx of foreign professors," said Alvi. "Since then, jobs are not being created as fast as they used to be. Proportionately, we are turning out more PhDs.

"Unfortunately, the biggest problem has been financing the schools. The economics department (Dr. Alvi is an associate professor of economics) could hire 10 PhDs if they had the resources, but they do not.

"We cannot hire as many PhDs as we would like to. This is one of the reasons we have so many part-timers. They're cheaper," he said.

Lack of funds has become a familiar problem for Concordia, as it has for all Canadian universities. "Concordia's hiring policy," said Dr. Alvi, "is not to hire too many PhDs because there is no money. When we do hire full timers, we prefer Canadian PhDs. Only if there are no qualified Canadians do we look for foreigners."

Students protested pedantic professors, meritocracy, sexism, fascism and almost anything else they could think of.

Nationalism

Giving Canadian academics preference in hiring policies was a natural outcome of the increase in Canadian PhDs in the Seventies. The nationalistic sentiment that was occuring at the time also played a role. There were, and still are, cases where academic positions were given to foreign professors (usually American) when qualified Canadians were available.

A furious debate raged at McGill in the fall of 1980 when David Mandel, a Canadian political science professor, was rejected in favour of an American counterpart, and in 1979 a Winnipeg MP resigned from the University of Manitoba hiring commission on the grounds that too many American professors were being given positions.

Today, accusations are still made that American academics who came to Canada in the Fifties and Sixties have now entrenched themselves in Canadian universities. This, of course, makes it even harder for Canadians to find academic positions in Canada.

The Canadian Association of University Teachers (CAUT) introduced a policy in 1977 which stipulated that, for academic positions, a Canadian should be hired, unless there is a better foreign applicant.

CAUT Associate Executive Secretary Vic Sim explained why the policy was enacted: "At this time (before 1977) there was not a complete awareness in Canada. There was a network where non-Canadians would bring in their colleagues and friends."

Sim also points to a Canadian government policy regarding immigrants "that says no permanent resident status will be granted unless the university administration confirms that there is no suitable Canadian to take the academic position."

Despite these policies, the possiblity of American favoritism remains.

"In Concordia, each department has an appointment committee. Each advisor carries the condition that preference will be given to Canadians. But it is possible that if an American is head of a department, influence could be involved," said Alvi.

A large majority of professors in Canada, however are Canadian. In 1983-84, there were 20,403 Canadian professors in Canada (either Canadian citizens or landed immigrants), and 3,372 Americans.

There's no Prof like an Old Prof

Funding cutbacks and competition with foreign academics are not the only problems facing unemployed Canadian academics. Perhaps the greatest problem is that of tenure. Those professors who established themselves in Canadian universities in the Fifties and Sixties — be they Canadian or American — are still here, and they are preventing younger applicants from getting positions.

"Most PhDs are now in their fifties and sixties. There will not be any openings until these people retire. But the market will pick up — they are almost at retirement age," said Alvi.

Whether or not they will voluntarily retire, however, remains uncertain. Recently in Manitoba, the Supreme Court of Canada ruled that people cannot be forced to retire on the basis of age alone. The case involved a Manitoba high school teacher, but could probably be applied to university professors as well.

Sim believes the ruling is insignificant.

"The number of people who choose to stay on after age 65 will be very small — the majority will choose to retire," he said.

That might come as small consolation to the many unemployed Canadian academics who are seeking employment now. Some of these people are following the path of American PhDs and are seeking employment in the U.S. and abroad. This leads to "Brain drain", a problem which has plagued Canada in the past. By being forced to leave their country, many of Canada's brightest and most educated citizens are being denied the opportunity to participate in the development of Canadian technology and culture.

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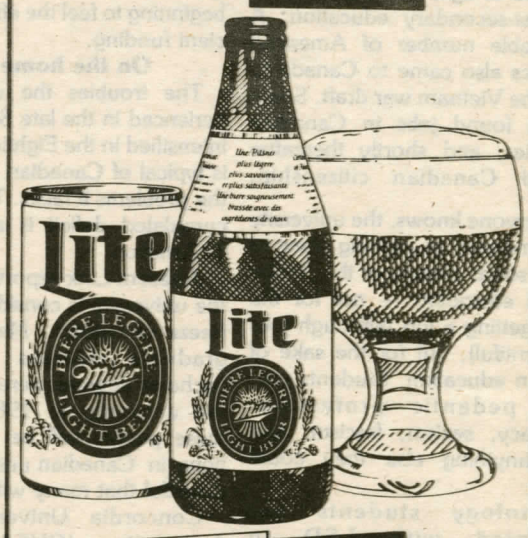

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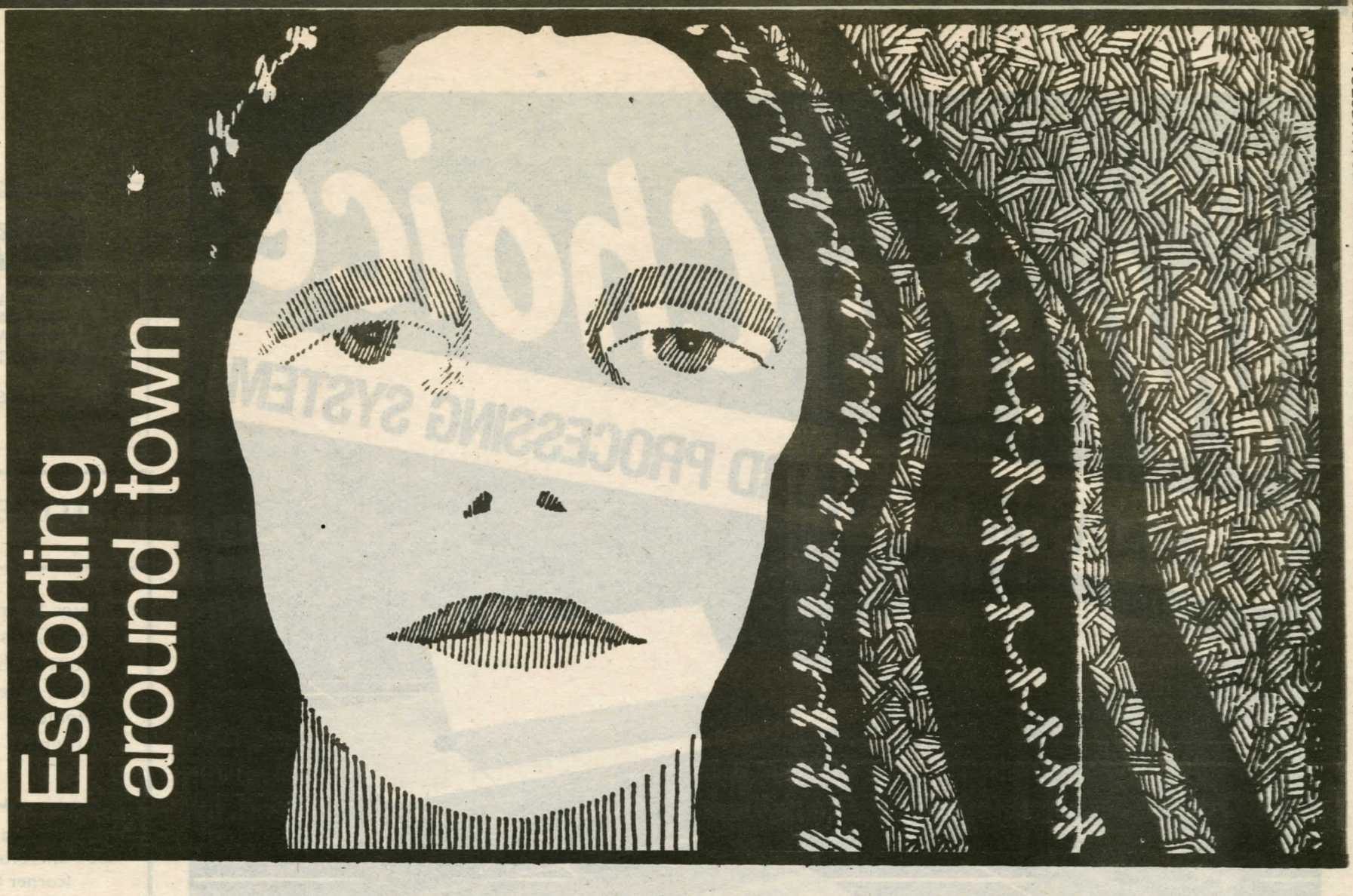

by Catherine Bainbridge

and Diane Dyson

Do you have any positions available?
How old are you?
21
How tall are you?
5'9"
How much do you weigh?
135
(pause)
5'9", 135 pounds. Not too bad. Can you hang on?

I'm a little nervous about being an escort.

There's nothing to worry about. This is not the mafia — it's run by students. I'm only 20.

L'Elegance bills themselves as an escort service with "a touch of class". It is one of about twenty escort services in the classified section of the Montreal *Gazette*.

This is not the world of Hill Street Blues, with its beefy pimps in big cars wearing gaudy jewelry and fur coats. Scott, the owner and manager of L'Elegance, is running a booming small business. He is good-humoured and very polite — a young executive. He is also 24.

Contrary to popular belief, escort services are not about taking visiting businessmen for coq au vin in a quiet French restaurant. Escort services are straight out, "high class" prostitution. You don't go to dinner. You go to homes and hotel rooms.

We've got lots of work. We hire every two weeks. Do you know what it involves?

No, not really. Is it taking men out for lunch, or to functions?

Don't waste your time and mine. Look, you get gentlemen that want to spend an intimate hour or more with a lady companion in their hotel or apartment. The only way to earn money is by being available — not if you're pretty or ugly — that's really got nothing to do with it.

Everywhere we called, they were hiring. Scott, our final target and would-be pimp, owns two agencies and has been in the business for three years.

Twenty-year-old Abby, Scott's partner and manager, answered the phone with a light, professional clip. We could have been talking about insurance. Two other phones rang incessantly in the background during the course of the conversation.

Let's talk intelligently. Let me explain something so as not to waste your time before you come down here. You are going to be in very private, close situations with your customers. Do you understand?

How much do you make?

What you'd make here in two hours, you'd make somewhere else in a week.

How much?

One hundred dollars an hour.

Scott was in the background telling Abby to set up an interview that afternoon. They had a new recruit on another line.

We meet at Sir Winston Churchill Pub on Crescent Street. It is an English style pub with hanging plants and tasteful new wave music right in the heart of downtown chic Montreal. The terrace is crowded with junior executives and university students sipping Friday afternoon drinks and enjoying the setting sun when we arrive.

We are told to look for a large, blond man who would be wearing a grey leather jacket with a four-inch black collar and jeans that needed washing. When he enters we have to nod at him a few times before he comes over.

Are you Scott?

I may be.

He sits down at the next table and lights a cigarette. He is wearing a black satin shirt and a large gold chain necklace. The music is too loud to carry on a converstion without yelling, so he moves closer. There is an uncomfortable silence.

Everywhere we called, they were hiring.

He asks why are we doing it. For money, pure and simple, we answer.

Do you have any questions? Most girls do.

What kind of men do you usually get?

Mostly middle aged. But they are lawyers, doctors and businessmen. You don't get the seedy types when it costs that much. Even if they're not good looking, they're usually well groomed (he looks at his nails). Some of them are real good lookers.

How do you know? Do you meet them?

The girls tell me. Sometimes I meet the regulars.

There are special rates for 8 hour shifts — $1,000 at night, $800 during the day. We joke about the staying power of a middle aged man who can last that long. Scott says they even get some twenty-year-olds (presumably we are impressed). The agency charges the customers (we quickly learn not to call them Johns) $175/hour. We get to keep only $100 for the hour's work but, Scott informs us, we split travelling expenses.

Scott has done so well in the business that he considers himself semi-retired. He tells us that he is putting his younger brother through medical school.

It was hard in the beginning, he says. He started by 'helping a friend' to become an escort while he watched and learned, trying to learn the ropes. Then they opened an agency together, but there are more profits when you're in it alone, he says. She runs her own agency now.

Scott no longer has to stay in one room and answer phones 24 hours a day. (Abby handles the phones now and even has assistants to help him.)

Scott shows us his government license. The city of Montreal gives escort services legal business status. Scott has a different name on the form but the agency's name is still the same.

We ask him the question that is probably foremost in women's minds when they consider becoming escorts: What about security?

Oh, it's completely safe. In the six months, we've been running this agency, we've never had any problems.

The procedure is simple.

The customer calls the agency and is given a physical description of a number of women. They range in age from 18 to 35. (When another reporter called the agency asking for someone younger, he was told that it was illegal and they couldn't help him.)

The agency calls the customer's choice. Abby promised discretion:

Don't worry. We're not going to call up and say this is the escort agency. I'll just say I'm a friend.

The "gentleman" caller is called back by the escort of his choice and he tells her what kind of sex he wants.

Everything is between you and the customer. If you don't want to do something, tell him we will call back and find someone else. There's always a girl willing to do it.

A gentleman just called and wants a student. Do either of you want to work tonight?

We even get phone calls at five in the morning, but for $100 an hour...

What kind of things do they ask you to do?

We get all kinds. Anything you can imagine we get. Some men just want to be ordered around the house, couples call, and some want two women... so if you get murdered at least you won't be alone (he jokes).

We know their home address or their hotel room. You call when you arrive and call when you leave. And of course, if you don't call after an hour, we give a little leeway in case... well, you know... then we call. (We do not look impressed by his security guarantees).

Look, there are lot of people in hotels, if you start to screaam someone will hear you right away.

His beeper, hidden inside his leather jacket, goes off. Men at nearby tables have been subtly eavesdropping throughout our interview, now they turn and stare. Scott leaves to make a phone call. When he returns he has a big grin.

A gentleman just called and wants a student. Do one of you want to work tonight? (We hesitate.)

I don't think I'm ready yet. I'm not sure I want to do this.

No, I can't either. I have my period.

He returns to his call.

We plan our exit, drink up quickly, and thank him for the interview when he returns. We promise to get in touch.

We go to the Take Back the Night March that evening.

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Art, Culture, and more Fun

Grope, Flail, Roll, and Curl

by Diedtra Henderson

The end is near for avid dancegoers attending the **Festival International de Nouvelle Danse**. Nine performances will be squeezed into the last three nights, including the premiers tonight of *Second Stride*, by Ian Spink whose modernist works have taken a turn toward classicism, as well as Rosa's two-hour performance of *"Rosas Danst Rosas"*. Desrosiers Dance Theatre, a fusion of dance and theater, will finish off the eleven-day fest with a solo performance on Sunday.

Planners played their Canadian trump last, reserving leading choreographers Jean-Pierre Perreault's *"Stella"* until last. The piece, combines 24 of Canada's best dances, sculptural scenography and music by Michel Gonneville, to create a subjective look at the collective unconsciousness.

Choreographer Michael Montanaro's *"East of Egypt"* was a sometimes heavy-handed visual and audio assault. Adept, yet aloof dancers combined acrobatics with controlled frenzy on the foreground while a concentrated, compactualized video version of the action, provided by Christopher Mullington, was playing in the background on six t.v. sets.

Grey-haired announcer Robert Boivin guided the audience through the maze of action. His message was strident and too oft-repeated: "Are we all looking for something? Are we all looking for *that* something? Look around, what do you see? No one, no one walks the line anymore; everyone travels in circles. There is no beginning or end, only continuity."

Dancers grope, flail, roll about and curl into fetal positions in slow-motion, grasping for an elusive sleep, while the announcer counts sheep. After 167 or so of the furry creatures pass, sleep comes, a dream ensues: a classic one of walking in the desert-made light-hearted with the sudden appearance of an inflatable camel.

It's the American dream that cuts short our sleep, he proclaims. All that one sees will face destruction and not much time remains to dream. The message is loud and clear, but nothing new. The dance, though sometimes as repetitive as the messages, was invigorating and well integrated.

In "Crash Landing" both music and dancers worked themselves into a calculated fury, but the strongest aspect of this piece, as well as "Étude II", was its charm. Johanne Madore sweeps the floor, generating speed then dives at Kenneth Gould who handles her with ease, shaking her like a rag doll. But to no avail, she hurls herself at him over and over.

In their most engaging work, "Olé" lighting and precise use, rather than overuse, of fog combine to create the perfect atmosphere for an unconventional trysting place: a straight back chair.

Once Laurin is in full swing, he is warm charismatic, thoroughly skilled at conveying emotions with a mere raised eyebrow, flourish of the hand or perfectly-timed "olé".

In turn, Laurin becomes temptation incarnate strutting about in heels and a tiered skirt like a Carmen stripped of castanets. The two provided a skillful show that at times was more like a comedy of errors, illuminating the infinite number of things that can and cannot be done on the chair.

In almost complete contrast to the light, humorous works of Laurin was the austere, intense Buto, dance of darkness, performed by Muteki Sha Dance Company. Buto represents the rejection of the influence of occidental dance as well as the traditional Japanese forms of Noh, Kabuki and Nihon Buyo, whose symbolism is too traditional and no longer representative of post-war Japan.

The founder of Muteki Sha, Natsu Nakajima, had difficulty conveying the meaning of Buto at a public forum, but wrote that through the dance time can be sent by the dead and rediscovered.

The North-American premier of

Continued on page 11

Boy should be Boxed

by Michael Seidenfuss

I've yet to see something negative written about **Corey Hart**. So far, the Canadian press has lavished such praise upon him you'd think he was Canada's answer to **Elvis**, as if such a feat could even be possible. For instance, Canada's leading Rock magazine, Music Express, gave Hart's latest LP, *BOY IN THE BOX* a rating of five stars in its record reviews section:

Five stars! That must mean it's as good as *Sgt. Pepper, Blonde on Blonde, Never Mind the Bollocks* or any other rock classic you'd care to name. Could Hart's native citizenship have something to do with the adulation he receives even from normally cynical, self-respecting Rock critics? if Corey was from Pine Bluff, Arkansas instead of MONTREAL, CANADA would he receive all those plaudits?

Well, let's be honest: Canada suffers from an inferiority complex on every level, Rock n' Roll included. Basically, all Canadian bands are imitative; they all cop styles from British or American bands who do it better. So we've got bland, energetically diluted groups like **April Wine, Loverboy,** and **Bryan Adams**, all of which try to copy the tougher American cock-rock counterpart. We've got **Rush** and **Saga**, thoroughly pretentious, portentious and ridiculous outfits who borrow from British Art Rock bands. And we've got **Rough Trade, The Parachute Club** and **The Payolas** who act as a Canadian substitute to some of the more arty and imaginative U.K. and U.S. New Wave groups. Hey, I'm surprised **REO Speedwagon** isn't Canadian, but how much of this can we possibly take?

The reason that the United States can produce so much better rock music isn't simply because they have alot more people than we do. Rock music lies firmly rooted in American culture; it sprang from a fusion of early American country, R and B, Blues and other various subgendres. So, Canada can never produce anyone resembling such truly inspired traditionalists as **Bruce Springsteen, Bob Seger** or **Creedance Clearwater Revival** (artists who perform their music with genuine fervor, treating rock as a religion.

All Canada can do is ape it, and the contrivance of it all is painfully obvious. In Britain, it's another story. That country's economically underprivelaged state has produced a whole lot of rowdy boys who want to make a whole lot of noise and generally just piss on the wall and fart in the face of respectability. From the **Beatles** to **Clash**, American Rock n' Roll has provided British youth with an outlet to channel their frustration and boredom. In Canada, all the groups want to do is just make money.

Rather than copy a musical genre, Corey Hart goes further and cops a specific group, in this case **The Police**. It's all there, from the heavy, dominant bass guitar in his songs to the Caribbean genuflections in his vocal style. He even admits that the Police are his biggest influence.

At least he owns up to his plagiarisms: He even admitted that his excruciating first hit, **'Sunglasses At Night'** was a rip off of **Eurythmics' 'Sweet Dreams'**. And then the Canadian music press has the gall to call him a "great original". The fact that Corey Hart is toted as one of our "hottest" musical finds underlines the fact that Canada is severly deprived of great homegrown talent.

The five star rating notwithstanding, I think it's safe to say that in ten years **Boy in the Box** will neither be heralded as a classic or even coveted as a cult item. It's a vapid pop album from a third rate performer.

These characteristics make **Boy in the Box** a worthless album. **'Never Surrender'** is pure tripe; it's just instant radio fare. Corey sings the verses in that strangulated croon of his and then when the chorus comes up he explodes into overblown histrionics as if the words actually mattered. That's nothing compared to the title track, which is dime-store psychology at its most laughable, with an utterly stupid nursery rhyme chorus ("...three, four open up the door..."). His singing is also worth a few chuckles, especially the way he shreds his larnyx in his enunciation of the word "box", making it sound like someone shoves a crowbar up his ass every time the crucial word comes up.

Songs like **'Komrade Kiev', 'Boy In The Box'** and **'Sunny Places — Shady People'** express nothing more than a few doses of upper middle class angst. Corey believes that all he's got to do is write a few conventional tracts about the lack of niceness in the world and then Pow, He's an Instant Significant Artist. Like his mentor Sting, he's more of a bullshit artist actually; a real sham. This is music for Yuppies, Preps, and shallow Shady People everywhere.

Alot of people think it's great that Corey Hart is becoming a big star and putting Montreal on the map. Big deal, if Montreal's musical contribution has to be someone as lame as Corey, I'd rather be in Pine Bluff, Arkansas.

"They're so fuckin' straight!"

...ANEQ

Continued from page 1

they are taking away resources and services from their member associations that's not acceptable," he said.

He said the CUSA representatives to the congress will attempt to back Peter Wheeland's Post Obligatory Education Tax (POET) plan endorsed by the ANEQ assembly. The plan calls for the implementation of a post-obligatory education tax to finance a free post-secondary education and all-bursary system.

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Dance all Night

Continued from page 9

"Niwa", the garden of Natsu Nakajima's memory, is divided into seven stages, spanning from childhood, to old age and the following loss of power and human character. The arresting art form was performed by Nakajima and Yuriko Maezawa in white face, coupled with superb lighting. Sharing importance with lighting was abscence of light and abrupt music changes. In the "infant", the sound of a fog horn is dredged up from her memory. The world, seen through the eyes of young girl being evacuated by boat is hostile and chaotic, with Maezwaka eternally crouched low to the ground. When she finally stretches to full height, however fleeting the moment, the action is climactic.

Nakajima and German choreographer Pina Bausch would seem to share little in common, but both made a break with traditional forms of dance and both present introspective works of experience. Bausch's Tanztheater Wuppertal explored with subtly weighty themes of the search for love, rejection and the lengths one will go for acceptance.

Set in 1930's dance hall, "Kontakthof" assembles a huge corps of dancers that normally would be hard to pick out of a crowd; none of the women are overly striking, none of the men extremely handsome. It is their intense ordinariness that serves to make them extraordinary. The dance, too, is one of everyday events and actions.

They march ensemble to the strains of music of that era and one falls out of rank, they turn their backs and march away, creating their own music, jutting a hip at times, each protrusion a jeer. In this compact world, physical flaws are ridiculed, acceptance is a must.

A recurring concept is the interaction of the sexes, which begins with innocent tenderness, but turns increasingly hostile. The brutality of the interaction and the eventual domination of men is made even more apparent in a jitterbug number turned assault.

They face off on opposite walls, the women grimacing and feigning slaps and kicks, the men on chairs, groping incessantly from above and below, moving closer until the women are within reach.

Marathon is a good description for the three-hour long performance, both for the dancers and audience. Though touching, and at most times engrossing, the dance captured but failed to retain my attention for the duration.

Small Town boy hits big City Lights

by **Pierre Schwenger**

A friend of mine called **John Cougar Mellencamp's** *Scarecrow* the best **Rolling Stones** album he'd heard in years. It probably is the best Stones Lp since *Some Girls* in 1978, even possibly the best since *Exile on Main Street* in 1972.

Mellencamp, like the Stones, has turned out a succession of garbage records throughout the late 70's and early 80's. It was only with the release of *Uh-Huh* in '83 that any promise could be heard in Mellencamp's song writing.

With this latest album, it is quite startling to hear how Mellencamp and his band have evolved to express what they only hinted at on *Pink Houses*, *Uh-Huh*'s best cut.

Scarecrow is an amazing LP with almost no bad cuts. Not all stand up lyrically, but when played loud, they hold their own with tight, upfront drums and guitars.

One of the more impressive songs on Scarecrow is the title track, *Rain on the Scarecrow*, where Mellencamp describes the loss of a family's farm. It is not a swipe at the politics of what is happening in America now, rather more a description of how what is happening is affecting people. Other songs like *Minutes of Memories* and *Small Town* do the same.

Mellencamp, like many American songwriters and bands today, writes about American ideals, values, family, family owned land, and fairness. One of the best examples of this is the song *Between a Laugh and a Tear*, sung as a duet with **Rickie Lee Jones**.

It is other songs, the one not so lyrically gripping, that really stand out when cranked up a little. *Lonely Ol' night* the Lp's single, has several hooks that get stuck in the brain. It is the drum and guitar sound in the songs *Justice and Indepedence '85*, *R.O.C.K. in the U.S.A.* and *Rumble Seat* that make this the best Stones music since *Exile* and *Sticky Fingers*. The drums are sharp and recorded up front, often almost a duet with Mellencamp's gruff vocals. They drive each tune like Charlie Watts hasn't in a while.

Then there are the guitars. They have the same "American" sound of the Exile period Stones yet are cleaner, thus different from Keith Richards, who Mellencamp and his guitarists Larry Krana and Mike Wanchic have based their playing on. The horns on Justice and Independence are used sparingly as emphasis on rhythms rather than for melody.

It is the evolution from Cougar's *I Need a Lover*, probably better known as the No.1 cover version by **Pat Benetar** in 1979, to Mellencamp's From a Laugh to a Tear, that makes the Scarecrow Lp so interesting. The sound is still simple if not more simple, but it is the lyrics that he has focussed on to express how he really feels and that leaves one expecting the next album to be even better.

John Mellon Cougarcamp in a small town suburb in a small town jacket in a small town pose on a small town fence with small town friend in the small town background.

"'ANDROID' WILL PUT A SMILE ON YOUR FACE!

The film has imagination and the actors have a grand time hamming it up—especially Klaus Kinski as the outer-space Dr. Frankenstein. Made by a talented new director named Aaron Lipstadt, 'ANDROID' will put a smile on your face while reminding you that young ideas are still possible in an overworked genre."
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'ANDROID' is a jim-dandy science-fiction movie with a brain, a sense of humor and an offbeat plot to please non-sci-fiers as well. What distinguishes 'ANDROID' is that it's more than gadgetry, its characters are three-dimensional, its hero is sweet-natured and charming and its story is an absorbing one."
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An inventive, humorous sci-fi fantasy."
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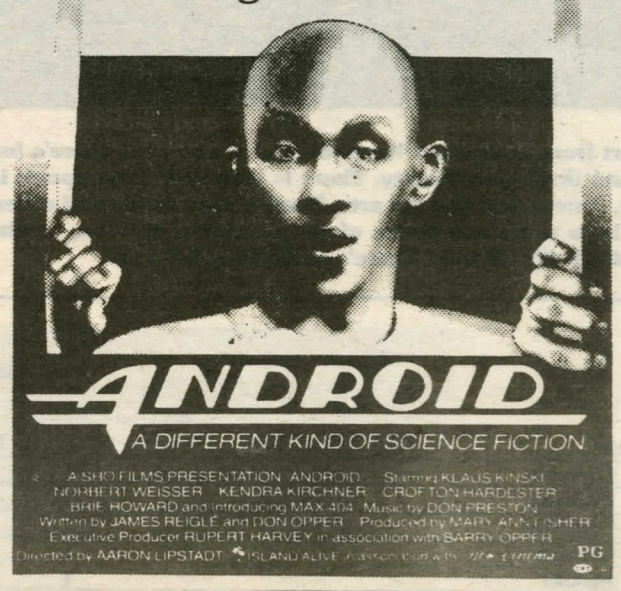
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Sports

Stingers splash U.Q.A.M. 2-1

by Liz Crompton

The soccer Stingers enjoyed their victory on the weekend so much (6-1 over Bishop's), that they did it again last Tuesday night, defeating the Université du Québec à Montréal (UQAM) 2-1.

On the soggy, problematic astro turf of the Université de Montréal athletics field. They bounded back from an early goal against to take command of the game for the last ten minutes of the first half.

The game never really opened up, as the players moved cautiously in the adverse conditions of the field. Perhaps because of the teams' prudence did neither take it upon themselves to assume command of the game.

UQAM scored 25 minutes after kick-off, on a shot by Bruno Rodriguez, as the Citadins swarmed towards the Concordia goal. Unfortunately for them, they gained too much confidence and subsequently began to commit errors upon which their adversaries capitalized.

The Stingers began to warm up, forcing the play in UQAM territory. Their solid style finally won out against their opponents' skilled ball control.

J.P. Kinz was the author of two successful attacks, attained with a little help from his friends. On the first goal, he finished off an ambitious play initiated by Alan Pescatore. The latter managed to direct a shot at the corner of the net. The sliding Citadin goaltender could not hold on to the slippery ball, and Kunz netted the rebound.

The second goal, approximately four minutes later, began with a seemingly harmless indirect free kick awarded to Concordia. Richard Enos did the honours, executing a good cross kick. It resulted in a mad scramble to the UQAM goalie's left. Kunz aimed the ball in the general direction of the net, and to the Stingers' delighted surprise, the ball shot straight up into the net, just inside the crossbar, rebounding like a pinball.

The second half was not quite as exciting, as the teams raced fruitlessly from one pitch to the other. The Citadins began to realize that it was high time they did something constructive, but the Stingers had absolutely no intention of relinquishing their lead.

There were a few dangerous scoring opportunities for both teams as the clock ran down, but by then the victors were more or less evident. Concordia perhaps had visions of an insurance goal as they put all out in the dying minutes, but to no avail.

What gave them the drive to come back after being down a goal? Their character.

"We didn't lose heart after their goal," explained coach Andy Onorato. "The guys believe in themselves now, they have confidence. They're still a bit too anxious though; they're going to have to learn to be more patient."

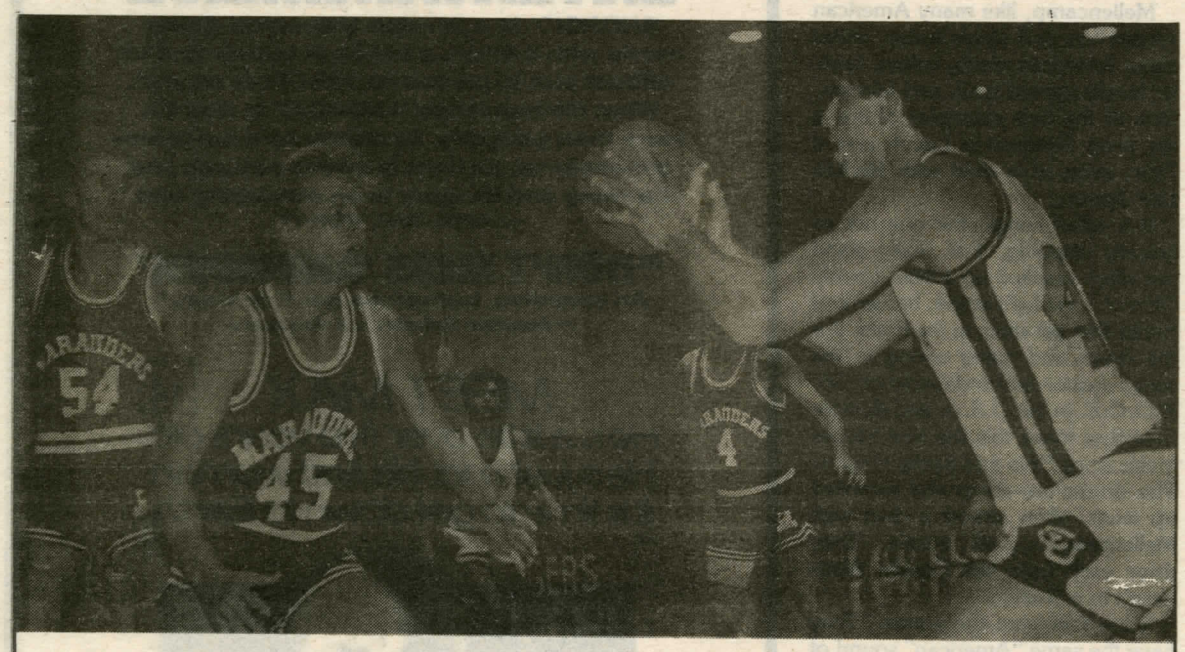
The Citadin coach had another perspective on the game.

"We were well prepared for the match tonight," said Ernst Santelli. "We just became too over-confident after our goal, and then we panicked after Concordia tied it up."

But he didn't feel his players did badly, either. "The game went back and forth, there were no clear dominators."

Stinger J.P. Kunz felt that his team was at more of a disadvantage in the wet conditions than his opponents, because of their particular style of play, but he isn't concerned about their ability to overcome such obstacles.

"This year's team is strong in every position, which is the key. The level of skill is high, the talent is good, the confidence is definitely there. It's a very strong team."



Apart from basketball happening at Concordia, there's football, soccer, rugby, wrestling and skiing. And that's just Varsity. There is also half these sports in the intramural programme, as well as dance, fitness and martial arts. There's badminton and other court games. The meaning of this little blurb is to make you aware of the wonderful services available to you at Concordia Athletics. And best of all, it's all free! There's something for you!

Cahill says

by Brendan Cahill

The annual Shaughnessy Cup game is this weekend. This year it's going to be held at Molson Stadium. The game time is Friday at 8 P.M. This event is always a highlight of the local football calendar in Montreal because of the rivalry it revives. The rivalry has been one sided. Concordia has only won once every long while, and this I am sure is due in no small part to the stadium. When the Alouettes played there they had terrible years. In fact the only team that plays well there consistently is McGill (that's the only place).

There is a jinx somewhere. It's an intangible that people in Loyola and Sir George have for a long time been trying to banish. It's supported by things like reputation (the game was practically invented there), history (McGill Redmen are one of the oldest college teams in Canada), and a nice long reputation for distinguished athletes and scholars. To all this I say bullfeathers! There is nothing there that indicates that Concordia is really worse than McGill. It's just plain dumb luck. Concordia has had something of a jinx on their back when playing there, but it's usually been our own fault when we lost there.

There is one thing missing in the McGill attack this year that may give them trouble, and is fairly evident besides. That is the absense of veteran signal caller, Jamie Crawford, who hailed from Lachine where he played Juvenile ball for the Lakers, quarters backed the Redmen for three years, after playing for two years at Alberta for the Golden Bears. Crawford had everything a good quarterback should have and more. He was tall (6'5"), and intelligent. With his height he could always see over the heads of his linemen. With his arm he could throw far, fast, and accurately. And with his stride he could turn a broken play scramble into a gain more often than not.

Under the direction of coach Charlie Baille, Crawford developed into an outstanding talent at McGill. It was last year 's Shaughnessy Cup game where Crawford's value was clearly demonstrated. In one quarter he didn't play, the Redmen offence ground to a halt. After he was inserted, it was too late and Concordia went on to win. Unfortunately there is no one to pick up the slack from last year. Both McGill quarterbacks are struggling to get their offences under control and be productive.

And speaking of productive offences, I think the upcoming game will be a good test for the Stingers because of their relative inability to score points consistently. McGill has only scored 31 points in three games. Concordia has scored 41 in three games, and has a single victory to its credit where McGill is still winless. Since neither team is setting the world on fire right now in scoring, it's very likely the two teams will try to get their shows on the road against each other offensively Friday night. The Stingers at least, have shown that they possess the talent required to put points on the board, regardless of how frequently they've done it.

What is required of them now is a concerted and harmonious effort on the part of the offence. The line must hold back the ever dangerous McGill defence, and the runners have to be careful not to fumble (there's something about McGill that seems to induce it). The defence likes to hit and they should be finely matched against the still potent Redmen offence. This is a must game for the Stingers as well as a chance to engage in a competitive rivalry. With Bishops in town next week, they'll need a win badly if they want to get into the playoffs this year. It's expected to be a real battle in the O.Q.I.F.C. this season, with Queen's and Bishop's fighting it out for top spot, and the other four teams fighting it out for the remaining playoff spots.

It's nice to see Guy Lafleur back in hockey talk again. Lafleur is considering coming back to hockey again, but not for the Canadians. He doesn't want to ruin any memory of him here by a less than perfect performance, and he feels he could help another team with his experience. In his prime The Flower had no equal in grace, speed and scoring ability. He, with his attitude, dedication and high standards, will be an asset wherever he goes. Lafleur is leaving, not jumping ship, and that's nice to see.

Ontario Quebec Interuniversity Football Conference

TEAM	GP	W	L	T	PF	PA	PTS
1. Queen's	1	1	0	0	26	23	2
2. Bishop's	1	1	0	0	24	11	2
3. Carleton	1	1	0	0	12	10	2
4. Ottawa	1	0	1	0	10	12	0
5. McGill	1	0	1	0	11	24	0
6. Concordia	1	0	1	0	23	26	0

Results of Week One	Concordia	at Queen's	23 - 26
Saturday, Sept. 21	Carleton	at Ottawa	12 - 10
	Bishop's	at McGill	24 - 11
Scheduled for this week	Carleton	at Bishop's	1:00
Saturday, Sept. 28	Ottawa U.	at Queen's	1:00
Friday, Sept. 27	McGill	at Concordia	1:00